

Before concluding, however, there is one point on which it is but just that we should touch, and that is, as relates to Mr. Pugin's connection with the Houses of Parliament. From some of the statements which have been made, it would be inferred that he should divide with the ostensible architect the whole merit or otherwise of the work, and one writer goes even farther still. Now, no person would more emphatically deny this than the subject of our notice himself, if he were alive. Similar statements were made three or four years ago, when he was first induced, mainly by friendship for Sir Charles, to aid in carrying out the details of decoration, in knowledge of which he had no rival, and he then wrote to us, clearly stating what was the case, that he designed nothing, but simply superintended the correct execution of the architect's designs. Whatever may be the beauties, or the demerits, of the wonderful pile of buildings at Westminster, they belong wholly and solely to Sir Charles Barry. They were to the last warm friends, and Sir Charles held a light at his colleague's grave.

Of all the men whose abilities have served to make this century remarkable, none in their degree have acquired a more general celebrity than the late A. N. W. Pugin, the architect; whose unexpected decease took place on Tuesday, the 14th inst. at his residence at St. Augustine's, Ramsgate.

Augustus Northmore Welby Pugin was born in 1811, and consequently was in his forty-first year. His father, Augustus Pugin, was a native of France, and of good family, but he resided in England from the period of the French Revolution, when he escaped that death which befel his father and brothers, as their position was sufficiently high to make them considered enemies to the lawless spirits who had the ascendancy in that frightful struggle. His mother, Catherine Welby, was a member of the family of the baronets of that name residing at Denton, in Lincolnshire.

The name of Pugin has long been connected with the revival of Gothic architecture in this country: it was first identified with it by the publication of useful and practical works by the elder Pugin: other works illustrating Gothic buildings by views had appeared, but their limits did not permit the geometric elucidation of the details of that style which was so imperfectly understood even by the architects of that time. The first volume of a work entitled "Specimens of Gothic Architecture," appeared in 1820; and, in consequence of its great success, a second volume was published in 1823. The "Architectural Antiquities of Normandy," in two volumes, followed, and were finished in 1827. The "Gothic Ornaments" was the next work of the elder Pugin, and was finished in 1831. During its progress the "Examples of Gothic Architecture" was commenced: the first volume and two parts of the second were finished by him, but his son, the subject of this memoir, completed the volume. The elder Pugin was more engaged in the theory and elucidation of the art and styles of Gothic architecture, than in the professional practice of an architect; although he had previously for some years been engaged in the office of the late John Nash. He was a very skilful draughtsman, and a good architectural painter. He possessed an enthusiastic and lively temperament, and endeavoured to impart to his pupils a "love of the profession," which his son inherited and exhibited in a striking manner.

From circumstances so favourable to the development of the great natural talents of the younger Pugin, he obtained from his early practice a marvellous facility and readiness of drawing years before he was called upon to exercise his ability in any professional shape. His general education was first superintended by his mother, who possessed no ordinary qualifications; but he was for some years a

private pupil at Christ's Hospital, London. During the whole of this time he was engaged, though not officially, in the study of Gothic art; he travelled with his father both in England and Normandy, when in search of materials for his publications, and being unstrained, enthusiastic, and gifted with quick perception, he formed his own conclusions of the peculiarities of those glorious remains of periods of art with which his youthful spirit so much sympathised and held communion. With him the secrets and mysteries of the principles of Gothic art were imperceptibly acquired; they were natural to him from their very early impression on his mind, and his heart was in an inquiry from which it never averted.

The continued consideration of the majestic buildings of the mediæval periods seemed to have induced a taste for grand scenic effects, — he was fascinated with the fine theatrical scenery of Stanfield, Roberts, and the Grieses, — he assisted the latter occasionally for nearly two years, in designing and painting the most important architectural scenes in the principal pieces which were brought out either at her Majesty's Theatre or Covent Garden. His love for this branch of the arts lasted longer than the opportunity for its gratification; on his leaving London for Ramsgate, in 1833, he was compelled to relinquish it.

The first opportunity which presented itself for the display of his knowledge of the Gothic styles, was in being employed by Messrs. Morel and Seddon to make the designs and working drawings for the whole of the furniture for Windsor Castle, but he has often expressed very unfavourable opinions of these early works. He was likewise engaged at the same period (when he was only sixteen years of age) by the firm of Rundell and Bridge to design and make working drawings for their plate in the style of the middle ages, which gave great satisfaction to every one but the author. These matters, however important in themselves, were wholly insufficient to engage his active mind, — his father's office was "too small a bound," and as the period of his practising as an architect seemed somewhat distant, he embarked, unknown to his family, in a large manufactory for the execution of furniture and works in the Gothic style; but in consequence of its not being remunerative, he at the end of two years, gave it up. The disappointment resulting from this led him to seek some stirring excitement, and at this period his first partiality for the sea was evinced; it gave occasion for the display of his adventurous spirit and active energy. He could not move in the same quiet track of the generality of men, and seek promotion and position by the same slow degrees: whatever he undertook he went into with his whole heart, but at no period of his eventful life had ambition of notoriety any influence on his acts. The courses of study which he selected and pursued resulted from an ardent love for the objects themselves, and the earnestness which he evinced in the cause of Gothic art was likewise wholly uninfluenced by considerations of the pecuniary gain which might follow.

On the death of his father and mother, in 1833, he left town for Ramsgate, where his aunt, Mrs. Welby, resided. Here he commenced designing those works which first brought his talents before the public, and were the foundation of his after fame. The work on "Gothic Furniture" was published in February, 1835; that on "Iron Work" appeared in the same year. The marked success of the first suggested his motto of *ex aequo*, which first appears in the second work, and stimulated him to the end of his career. Designs for gold and silver work followed, as well as his "Ancient Timber Houses," in 1836. From these works and from this time, his course as a practical architect commenced. His introduction to the Earl of Shrewsbury brought his first professional commission; and other parties, architects included, were not backward in seeking the talents of him who was now generally admitted to be better acquainted with his own peculiar branch of art than any other professional man. About this time he commenced his long-cherished scheme of building a house for him-

self, which a bequest from his aunt enabled him to accomplish, and he selected the vicinity of Salisbury for the locality. Here, at St. Mary's Green, he followed his profession enthusiastically, and was incessantly engaged on a multiplicity of works of his own; but he still rendered assistance to two architects who at this time were preparing designs for the new Houses of Parliament, and who have always acknowledged the advantage of his services.

In the year 1836 he commenced his first tilt with the architectural works of the present century, and his feelings on that point were conveyed to the public in a volume called "Contrasts; or, a Parallel between the Noble Edifices of the Fourteenth and Fifteenth Centuries, and similar Buildings of the present Day, showing the present Decay of Taste, accompanied by appropriate Text." This publication took his own profession and the public by surprise by its originality and earnestness. The history of the pillage and destruction of Gothic churches, the remarks on the present degraded state of ecclesiastical buildings, and his reasons for the decline of Gothic art might have received general acquiescence, but the "conclusion," on "the wretched state of architecture at the present period," was expressed in so undisguised and unmistakable a manner, that it irritated the feelings of many by telling "the bluntest and most disagreeable truths in the bluntest possible manner." However, the sentiments he then so plainly expressed have long since been admitted as truths by his former opponents. Some of the subjects of the illustrations were objected to as not being fair parallels; but take the work as a whole, it was not out of place at the time it appeared, and convinced the world that Pugin had his convictions, and could fearlessly express them.

His strong advocacy of the buildings erected during the times when the Roman Catholic religion held sole sway in this land, and the opportunity which thereby presented itself for the undisguised expression of his reverence for that faith which fostered the genius of Wykeham and Weynflete, and caused the erection of the noble edifices of the Middle Ages (combined with his being a convert to that church), were the means of directing attention of its members to him, and he was applied to from all parts of England to erect churches, chapels, schools, monuments, &c. &c. His first church was that of St. Mary, at Derby; a chapel at Reading was likewise an early work. He was next engaged on the church of St. Chad, at Birmingham; the school, a nunnery, and bishop's house were built in the same locality. For the object of this heavy memoir, it will be unnecessary to enumerate his works in the succession of their erection, but the following are the principal structures which were designed and erected under his superintendence: — St. Edward's, St. Mary's, and two other churches at Liverpool; chapel and convent at Edge Hill; St. Wilfred's, Manchester; a church at Kenilworth, Oxford, Cambridge, Stockton-on-Tees, Newcastle-on-Tyne, Preston, Ushaw, Keighley, Yorkshire; Shroepshar, Warwick; Rugby, Northampton, Stoke-upon-Trent, Brewood, Woolwich, Hammersmith, Pontefract, and Fulham; St. John's, Wadham-green; St. Edward's, near Ware; St. Martin's, Buckingham; St. Wilfred, near Alton; St. Barnabas, Nottingham, with a convent and chapel in the same town; St. Bernard's church and monastery, Leicester; the convents of the sisters of mercy at Birmingham, Liverpool, and London; St. Gregory's Priory, Downside, near Bath; colleges at Radcliffe, Rugby, and Maynooth, Ireland (on the latter he was engaged by the Government of the day); the Roman Catholic cathedrals of Killarney, Ennisceorthy, and St. George's, Southwark, with the schools, priests' houses, and other buildings connected therewith; and Sibthorpe's Almshouses, Lincoln. His works for the Earl of Shrewsbury, who was very much attached to him, and acted towards him with the greatest kindness, were the extensive additions and alterations to Alton Towers, which had been in hand for years. Chapel, monastery, school-house, St. John's Hospital, Alton, and the richest of his designs